Primary Creation, Scriptural Resonance, Cosmic Interoception, and the Hypothesis of Consciousness Transcription

A Hermeneutic Essay on Emma-Claire Fierce's Trilogy

Emma-Claire Fierce

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Abstract

This essay examines a trilogy by Emma-Claire Fierce composed across 2024 and 2025: *From the Sky, See Sea Water*, *From the Stars, Seea Earthy Me*, and *From the Blue, I C U*. Its governing premise is simple and decisive: the trilogy arose first as an autonomous artistic creation, and only afterwards disclosed a field of resonance with Qur'anic symbolic structures, phenomenologies of embodiment, neuroscientific accounts of interoception, relational models in contemporary physics, and mind-body approaches to healing. The first volume places water within law, common good, childhood, and planetary dependence before turning the drop into a site of revelation. The second expands that matrix into a cosmological register in which water carries memory, clouds carry dreams, stars call, and symbolic notation evokes state, relation, and transformation. The third gathers those trajectories into a seven-part initiatory work structured by desert, Earth, the forgotten name, the cat, Sinai, silence, and embodied transmission. Read in sequence, the trilogy advances from element, to cosmos, to initiation.

Within the authorial frame supplied for this essay, Emma-Claire Fierce had given her shahada in 2022, was living in France during 2023-2025, remained outside active religious relationality, and had a quasi-null knowledge of the Qur'anic text during the period of composition. The trilogy therefore stands, at origin, as a creation artistically autonomous and decorrelated from any deliberate Islamic programme or sacred representational intent. The scriptural connection emerges later, at the level of reading. That sequence matters. It preserves the sovereignty of the work.

The essay then advances a second proposition. Fierce’s trilogy may be read through the concept of cosmic interoception: an expansion of inward bodily sensing into a mode of reception through which atmosphere, relation, memory, and symbolic force become legible. Contemporary interoception research describes interoception as the process by which the nervous system senses, interprets, and integrates signals from within the body, mapping the body’s internal landscape across conscious and unconscious levels (Khalsa et al. 2018). Damasio’s recent work similarly argues that consciousness arises from the co-mingling of the body’s visceral interior and the nervous system (Damasio 2024), while Merleau-Ponty places embodiment at the centre of perception and ontology (Merleau-Ponty 2012).

From there, a further hypothesis becomes available. The artist may at times access strata of consciousness that exceed narrow surface ego and transcribe them into narrative form: subconscious layers, relational fields between persons, collective atmospheres, inherited or archetypal patterns, or even what may be provisionally named external consciousnesses. This remains a philosophical and hermeneutic hypothesis, not an empirically established theorem. Yet it becomes intellectually serious in a corpus that repeatedly links body-memory, water-memory, dream-bearing clouds, the forgotten name, direct embodied transmission, and the child touching “the memory of the world.”

Finally, the essay considers how such a model may illuminate non-invasive holistic healing. Contemporary mind-body research supports a measured claim: relaxation, meditation, mindfulness-based approaches, and related practices may help manage stress, anxiety, insomnia, and certain stress-related conditions, often as adjunctive care rather than stand-alone cure (NCCIH 2025). That evidence does not prove metaphysical consciousness transfer. It does, however, support the broader proposition that body-state, perception, meaning, and regulation are deeply linked. Fierce’s trilogy allows that link to be thought with unusual poetic intensity.

Keywords: Emma-Claire Fierce; interoception; consciousness; Qur'anic resonance; symbolic cosmology; holistic healing; relational ontology

1. Introduction: the work precedes the comparison

Any serious reading of Emma-Claire Fierce's trilogy requires a discipline of sequence. The work exists first. Interpretation follows. Comparison arrives later. That order is essential, since the trilogy neither began as commentary on the Qur'an nor as an artistic programme of sacred adaptation. Each book presents itself as creative expression, and *From the Blue, I C U* states this point with particular clarity by describing names, characters, places, and incidents as products of imagination or symbolic use (Fierce, *From the Blue, I C U*, 4). Once the trilogy is misread as deliberate "Qur'anic rewriting," both its artistic originality and the subtlety of its later resonance diminish.

The stronger critical movement accepts two truths at once. First, the trilogy is a primary artistic corpus. Second, that corpus later reveals contact points with scriptural cosmology. The work therefore remains irreducibly itself, even where its symbolic topography touches Qur'anic terrains. This essay proceeds from that principle throughout.

A later scholarly line associated with Toshihiko Izutsu describes Qur'anic language as expressing a coordinated worldview rather than a simple accumulation of separate concepts. That observation is useful here because Fierce's trilogy likewise forms a worldview: a coherent universe in which water, sky, stars, clouds, desert, mountain, child, body, and memory belong to one relational order (Izutsu 2002). The point is not derivation. The point is structural affinity between two world-forming symbolic languages.

2. Corpus, chronology, and the architecture of ascent

The sequence of the trilogy matters. *From the Sky, See Sea Water* comes first, *From the Stars, Seea Earthy Me* second, and *From the Blue, I C U* third. The third volume confirms its own posteriority by explicitly referring back to the two earlier stories and by presenting itself as a work made in seven parts (Fierce, *From the Blue, I C U*, 15).

The first volume opens with a striking architecture. Its contents place "COMMON," "GOOD," "(CIDE)," and "(CONVENTION DE L'EAU)" beside the story itself, thereby linking water with Roman-law notions of the common good, the rights of the child, and international water governance (Fierce, *From the Sky, See Sea Water*, 7, 19). The narrative then introduces a little girl who cuts tiny drops of water to study their components until she grasps how the feeding of the whole planet depends upon them (Fierce, *From the Sky, See Sea Water*, 25-26). Water is therefore never merely substance. It is relation, ethical infrastructure, and living condition.

The second volume explicitly resumes the first. It asks whether the reader remembers the little girl who had the power to cut drops of water and who studied them until she understood the secrets of life itself (Fierce, *From the Stars, Seea Earthy Me*, 15). A few pages later, the text introduces state-like notation - |0> ⊗ heart -> <phi|psi> -> |1> ⊗ heart ⊗ infinity - before moving toward one of its governing formulations: "if water can carry memory... then clouds do carry dreams" (Fierce, *From the Stars, Seea Earthy Me*, 17, 21-23). The first volume's microscopic and ethical water thus rises into a cosmological order of stars, clouds, memory, and dream.

The third volume condenses and intensifies what came before. Its synopsis names seven movements: "Le Vent debout," "Le Suçon des âmes nobles," "La Question du gant," "Le Nom oublié," "Le Mont et le chat," "L'Enfant qui touche le silence," and "Inch-allà" (Fierce, *From the Blue, I C U*, 15). Tom arrives in a desert city, asks whether someone is his father, enters the ordeal of the forgotten name, approaches the mountain and the cat, ascends toward Sinai, touches silence, then departs or becomes light. The trilogy's architecture is therefore clear: element, cosmos, initiation.

3. Water, common good, and the ethical ground of consciousness

A frequent mistake would be to treat *From the Sky, See Sea Water* as a simple ecological parable. Its ambition is much wider. Fierce positions water at the intersection of geography, physics, chemistry, geology, health, sociology, anthropology, economics, law, and care. In the same sequence, the book places the child's right to identity, family, nourishment, refuge, and love beside the Water Convention and beside the little girl's own microscopic study of drops (Fierce, *From the Sky, See Sea Water*, 17-19, 25). Water appears at once as the material basis of survival and as the first teacher of planetary interdependence.

The dedication to the "pioneers of non-egocentric intelligence," glossed as "outer-consciousness," is especially important in this regard (Fierce, *From the Sky, See Sea Water*, 11). It suggests that the first book already distinguishes between two forms of knowing. One remains self-centred, extractive, and possessive. The other reaches outward, senses relation, and understands life through the larger field to which each being belongs. The ethical axis of the trilogy is already present in this opening gesture.

The following line deepens the point: "... if consciousness can be forgotten, not the whole of love" (Fierce, *From the Sky, See Sea Water*, 23). This sentence carries remarkable philosophical weight. Consciousness may dim, fragment, or recede; love remains as deeper substrate. Read hermeneutically, the line implies that the trilogy's metaphysics of consciousness begins before the later cosmic material appears. Memory may scatter. Relation persists. Healing, then, may consist less in manufacturing essence than in recovering access to what has endured underneath fracture.

A short passage from the narrative clarifies how the work understands knowledge itself:

> "... she cut little drops of water ...
> ... to study its components.
>
> ... unwittingly, one day ...
>
> ... she came to understand ...
>
> ... how to feed the entire planet ..."

(Fierce, *From the Sky, See Sea Water*, 25)

The minute opens onto the planetary. The drop becomes a portal to totality. Here one finds the first expression of a logic that will later expand across the trilogy: small element, vast consequence; inward attention, world-scale meaning.

4. Stars, clouds, memory, and the verticalisation of relation

If the first volume grounds the trilogy in water, the second verticalises it. *From the Stars, Seea Earthy Me* does not abandon the world of the drop; it lifts it toward a cosmological register. The threshold pages establish this immediately. The old story is remembered. The little girl has grown. She has "mastered waters." And the page itself carries symbolic notation suggestive of state, transformation, and relation (Fierce, *From the Stars, Seea Earthy Me*, 15-18).

One of the book's central claims follows soon afterwards:

> "... because if water can carry memory ...
> ... then clouds do carry dreams."

(Fierce, *From the Stars, Seea Earthy Me*, 21-23)

This formulation is crucial. Memory is no longer only psychological. It becomes elemental. Water stores; clouds transport. The cosmos participates in the circulation of significance. Later passages make the same structure explicit when the stars address the woman: “We want you here with us” and “You need to come and we need your water ... your beautiful earthly water” (Fierce, *From the Stars, Seea Earthy Me*, 67). The woman immediately understands that this water is not for drinking or swimming. It is for remembrance: “The Good, Earth was / The Care, Women have / And that Love, Makes Us Flourish” (Fierce, *From the Stars, Seea Earthy Me*, 69).

At this point, Fierce’s writing enters a full symbolic cosmology. The stars are not astronomical decorations; they are relational intelligences. Water is not only chemistry; it is memory-bearing matter. Clouds are not only meteorological formations; they are dream-bearing vehicles. The poem-story constructs a world in which cosmos and care belong to one order.

A later passage sharpens the work’s intellectual ambition: “Now, with the science that seeks truth and not ego / We know that / Clouds hold water, / Clouds travel, / Clouds belong to sky and sea systems” (Fierce, *From the Stars, Seea Earthy Me*, 81). Science here is not opposed to poetry. The real opposition runs between truth-seeking and ego-serving modes of knowledge. That distinction will become important when the essay turns to interoception, consciousness, and healing. Fierce’s cosmology does not reject science; it asks science to remain relational, ethical, and humble before the density of life.

5. Desert, forgotten name, cat, and Sinai

If the first volume studies matter and the second arranges cosmos, the third enters ordeal. *From the Blue, I C U* situates Tom in a desert city and places him inside a field of confusion, recognition, naming, and ascent. The text’s synopsis already signals its architecture: mission, noble souls, glove-question, forgotten name, mountain and cat, silence, and *Inch-allà* (Fierce, *From the Blue, I C U*, 15).

The pivotal movement occurs in “Le Nom oublié.” Fierce writes:

> “L’épreuve du Nom oublié c’était quand une paix étrange
> s’installait et que Dieu avait fait de la biologie une géographie.”

(Fierce, *From the Blue, I C U*, 37)

This sentence is among the most philosophically generative in the trilogy. Biology becomes geography when life ceases to be enclosed within the organism and begins to distribute itself across terrains, relations, distances, and atmospheres. Identity becomes topological. The self is no longer a sealed unit. It is stretched across a field.

From that point, the mountain and the cat appear. “De l’autre côté, il pouvait se trouver le Mont et le Chat,” and then, more specifically: “Quand il s’agissait d’ascension vers le Sinaï, il existait des fois où le chat fit guide” (Fierce, *From the Blue, I C U*, 41-43). The cat is decisive. It is a guide, a threshold-being, a relay of orientation that exceeds discursive human reason. Guidance in the trilogy can therefore come through animal presence as well as through concept, memory, or divine reference.

The movement culminates in one of the corpus’s defining lines: “Enfin - l’enfant touche désormais la mémoire du monde” (Fierce, *From the Blue, I C U*, 43). A few pages later, the text adds: “Le corps se souvient. La vérité devient...” (Fierce, *From the Blue, I C U*, 47). The body remembers; the child touches the memory of the world. In these formulations, memory exceeds archive. Truth exceeds proposition. The trilogy arrives at a mode of embodied knowing in which the body, the world, and language are charged by the same relational field.

6. Qur'anic resonance without derivation

The connection with the Qur'an becomes clearer precisely when the autonomy of the work is protected. The Qur'an repeatedly presents the created world as a field of signs. The heavens and the earth, the alternation of night and day, ships at sea, rain, living creatures, winds, and clouds are named as signs for people of understanding (Qur'an 2:164). The Qur'an also states that every living thing was made from water (21:30), describes clouds being driven, joined, and piled into masses (24:43), and places Sinai within a sacred revelatory landscape through the sacred valley of Tuwa and the oath by Mount Sinai (20:12; 95:2).

Fierce's trilogy reaches strikingly similar symbolic coordinates. The first volume turns water into the condition of planetary life and ethical responsibility. The second links clouds, stars, and water-memory. The third culminates in Sinai, the desert city, the forgotten name, and a form of unveiling in which visible and invisible meet. These parallels are real. Yet the appropriate critical word remains resonance, not derivation. The work did not set out to imitate a sacred text. It created its own symbolic universe, then later proved readable beside Qur'anic cosmology.

This distinction is precious. It preserves the Qur'an as revelation in its own register and Fierce's trilogy as artistic creation in its own register. Their meeting occurs in interpretation, where two world-making symbolic orders become newly legible beside one another. The resonance matters all the more because, within the frame supplied for this essay, the trilogy arose during a period in which its author was neither engaged in active Qur'anic study nor writing from a programme of scriptural adaptation.

Islamic studies scholars help name what is at stake here. Izutsu's work on Qur'anic semantics foregrounds the integrated worldview expressed through key concepts and relations (Izutsu 2002). Seyyed Hossein Nasr's studies of Islamic cosmology insist upon the unity of nature within a sacred order rather than a fragmented material field (Nasr 1964). William Chittick's work on cosmology and divine self-disclosure deepens this emphasis on a world where signs, disclosure, and layered reality belong together (Chittick 1998). Fierce's trilogy enters this neighbourhood through an artistic road, not a doctrinal one.

7. Cosmic interoception: the body as first landscape

Contemporary interoception research offers one of the most useful external frameworks for reading this corpus. Khalsa and colleagues define interoception as the process by which the nervous system senses, interprets, and integrates signals from within the body, producing a moment-to-moment map of the internal landscape across conscious and unconscious levels (Khalsa et al. 2018). Craig's earlier formulation famously described interoception as "the sense of the physiological condition of the body" (Craig 2002). Damasio's recent work places the body's visceral interior and its homeostatic feelings at the centre of consciousness itself (Damasio 2024).

Fierce's trilogy widens that framework into a poetic and cosmological register. In her writing, the body does more than register pulse, tension, or breath. It receives atmosphere, symbolic force, relation, and memory. This widening becomes fully explicit in *From the Blue, I C U*, where "the body remembers" and truth becomes. It is already latent in the first volume, where water reveals secrets to those who accept it and let it shine, and in the second, where memory, clouds, stars, and water enter one circulating order.

Merleau-Ponty's phenomenology helps clarify this expansion. For Merleau-Ponty, the body is not a mere object in the world; it is our primary mode of having a world at all (Merleau-Ponty 2012). Fierce's writing operates in exactly this register. The body is the first landscape of meaning.

Geography comes after. Cosmology unfolds from within. The mountain, the desert, the cloud, the cat, and the star are all filtered through an embodied physiology of reception.

Cosmic interoception is therefore the right phrase. The body senses inwardly; inward sensing opens outwardly; outer relation returns inward again. The trilogy repeatedly enacts this loop. The result is a poetics in which the intimate and the universal answer one another.

8. Consciousness transcription: subconscious, relational, collective, external

Once cosmic interoception is recognised, a more daring question follows: what exactly is being received through the body? One answer is autobiographical material. Another is subconscious material. A third is relational consciousness arising between persons. A fourth is collective atmosphere. A fifth, more speculative still, is access to external consciousnesses or consciousness-fields that do not reduce to individual ego.

This essay treats that final possibility as a working hypothesis rather than a settled scientific finding. Current neuroscience supports interoception, body-state mapping, and links between bodily signalling, feeling, regulation, and mental health. It does not establish literal communication with external consciousnesses in a metaphysical sense. Yet Fierce's trilogy repeatedly behaves as though artistic language can carry more than linear intention. Water remembers. Clouds dream. Stars speak. The body knows. Names arrive in the instant of writing. The child touches the memory of the world. These are precisely the formulations that invite a theory of transcription rather than mere invention.

The hypothesis can be layered. First comes the subconscious: dream residue, preverbal memory, symbolic condensation, unprocessed relation. Second comes relational consciousness: one nervous system registering another through attachment, fear, tenderness, abandonment, or recognition. Third comes collective or atmospheric consciousness: cities, households, cultures, and histories carrying patterned feeling. Fourth comes external consciousness in a stronger metaphysical sense: a field-like order of awareness pressing upon the artist through image, phrase, or atmosphere.

Within this model, writing becomes consciousness transcription. The artist receives through interoceptive openness, symbolises through language, and deposits on the page a record that may exceed what the ordinary ego could have planned. Such a model is especially apt for a corpus in which naming is provisional, animal guidance is possible, and truth arrives through tenderness and tremor rather than through doctrine alone.

This framework also illuminates why the trilogy's strongest passages often feel received rather than engineered. "... if consciousness can be forgotten, not the whole of love." "... if water can carry memory ... then clouds do carry dreams." "Le corps se souvient." "L'enfant touche désormais la mémoire du monde." These are not decorative lines. They read as statements seized at the moment of inner registration.

9. The cat, the names, and distributed meaning

A reading confined to geography would miss one of the corpus's deepest structures: meaning in Fierce's trilogy is distributed across beings, names, states, and thresholds. The cat is one example. It appears as guide at the threshold of Sinai, suggesting that guidance may arrive through a non-human relay of intelligence. The cat belongs neither solely to realism nor solely to allegory. It is an interspecies mediator.

Names function similarly. The author's note to *From the Blue, I C U* states that names were chosen in the instant of writing and could have been otherwise elsewhere (Fierce, *From the Blue, I C U*, 15). Tom is therefore less a fixed identity than a temporary crystallisation of child-consciousness, vulnerability, and mission. The same fluidity marks male figures across the trilogy - boy, former-boy, man-boy, father, beloved - indicating that identity is state-like, relational, and evolving rather than static.

Dedications intensify this field. The third volume names Michel GOUNEL and Nur (Fierce, *From the Blue, I C U*, 7-9). In a purely documentary reading they remain acknowledgements. In a consciousness reading they become points of invocation, gratitude, energetic inscription. A name in this corpus is never merely a label. It is an aperture through which relation enters the page.

10. Quantum analogy and the discipline of limits

The second volume's symbolic notation and relational poetics invite comparison with quantum thought. Carlo Rovelli's relational quantum mechanics argues that physical properties are relative to interactions between systems and that the theory describes the information systems have about one another rather than observer-independent absolute states (Rovelli 1996). Karen Barad's agential realism, developed through a sustained engagement with quantum physics, likewise foregrounds entanglement, relationality, and the inseparability of matter and meaning (Barad 2007).

This does not prove mystical consciousness transfer. Nor does Fierce's trilogy require such proof in order to remain intellectually fertile. The strength of the quantum analogy lies elsewhere. It offers a disciplined modern vocabulary for a poetics already structured by relation, state, transition, and observer-participation. In the trilogy, star to water, cloud to dream, body to truth, child to world-memory, woman to child, and cat to mountain are all relational events.

Here exact language matters. I do not know, and I do not have the data, to claim a literal quantum mechanism for artistic reception. The stronger, cleaner proposition is this: relational quantum thought and new materialist philosophy provide a useful comparative vocabulary for a literary corpus already organised by relation rather than isolation. They support analogy, not proof.

11. Consciousness imprinting matter and the horizon of non-invasive holistic healing

If body-state, feeling, and consciousness are deeply intertwined, then healing may be reconsidered through relation rather than force alone. Interoception research links bodily signalling to emotion, adaptive response, cognition, and mental health (Khalsa et al. 2018). NCCIH guidance indicates that relaxation techniques, meditation, mindfulness-based approaches, and some related practices may help manage stress and anxiety symptoms and may support certain stress-related conditions, often alongside other care (NCCIH 2025). This evidence supports a modest but meaningful proposition: meaning, attention, and bodily regulation interact.

From there, Fierce's trilogy permits a broader philosophical extension. If consciousness imprints bodily matter, and if matter stores relation, then art may participate in healing precisely because it changes the field within which the body lives. Story, symbol, image, rhythm, tenderness, water, and beauty can function as non-invasive regulators of embodied meaning. This remains a conceptual model rather than a clinical protocol. Yet it is a serious one.

Across the trilogy, healing appears less as conquest than as restored circulation. The first volume links water to child protection and common good. The second links water to memory, care, and flourishing.

The third links truth to bodily remembering and embodied transmission. Human beings are understood throughout as simultaneously biological, emotional, relational, symbolic, environmental, and spiritual. A holistic framework follows naturally.

In such a framework, non-invasive healing would attend to several layers at once: the body's internal signals, the emotional life of the person, the symbolic narratives shaping identity, the relational environment, the sensory and aesthetic field, the memory carried in language and gesture, and the person's contact with meaning or transcendence. Art has a privileged role here because it can reach domains that analytic explanation alone often leaves untouched. A line of poetry can alter breath. A symbol can unlock recognition. A story can reorganise the felt life of a body.

Within the theoretical horizon proposed in this essay, the artist transcribes consciousness into form; the reader receives that form into body and psyche; perception shifts physiology; physiology opens toward renewed relation. Art thus becomes a relay within healing. Consciousness moves into symbol, symbol moves into perception, perception moves into regulation. This is one way a non-invasive holistic medicine of meaning may proceed.

12. Conclusion

Emma-Claire Fierce's trilogy deserves to be read first as a primary artistic creation: autonomous in origin, coherent in symbolic architecture, and generated through inspiration rather than scriptural design. From water and common good, through stars and clouds, toward desert, cat, Sinai, silence, and embodied truth, it builds a universe in which matter, memory, body, and cosmos are inseparably joined.

Only afterwards does the scriptural connection reveal itself. The trilogy resonates with Qur'anic symbolic terrains in its treatment of water, sky, clouds, living things, signs, desert, and Sinai. Yet the work remains irreducibly its own. Its achievement lies precisely in having reached that neighbourhood by an artistic route.

The concept of cosmic interoception sharpens the reading further. Fierce's corpus suggests that the body is the first landscape of knowledge and that artistic creation may arise from a widened receptivity in which subconscious material, interpersonal fields, collective atmospheres, and perhaps even external consciousnesses are transcribed into narrative form. Science currently supports the body-consciousness link, the importance of interoception, and the clinical usefulness of some mind-body approaches; it does not settle the metaphysics of consciousness transmission. The trilogy stands precisely on that fertile edge: grounded enough for disciplined interpretation, open enough for philosophical daring.

At its highest level, this trilogy proposes a poetics of living relation. The drop can contain the world. The cloud can bear dream. The mountain can receive ascent. The cat can guide. The child can remember what civilisation has mislaid. The body can know before the concept arrives. And art can serve as one of the most refined non-invasive instruments through which consciousness, matter, and healing meet.

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